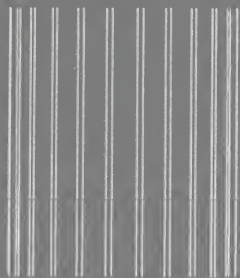


COLUMBIA LIBRARY COLUMNS



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Columbia Library Columns

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PILGRIMS EN ROUTE TO THE HOLY LAND

Detail from an illustration on a folded plate in Breydenbach's narrative. Ships, including a galley, are approaching the harbor at Rhodes. The gibbet referred to by Dr. Saffron on page 8 is visible in the upper right hand corner.



COLUMBIA LIBRARY COLUMNS



A Famous Fifteenth Century Pilgrimage to the Holy Land

MORRIS H. SAFFRON

BY THE closing decades of the fifteenth century wood-engraving as an art form had already advanced rapidly towards the golden age of Dürer, Holbein and Cranach. Competent artists of the eighties and nineties were fully prepared to embellish the flood of books which kept rolling off the presses. Among the more notable productions of this period the *Peregrinatio in terram sanctam* of Bernhard von Breydenbach (Mainz, 1486) holds a position of major importance. It may well be the first book in which text and illustration were carefully blended to create a harmonious whole; it is certainly the first book designed and illustrated by a single artist who can be identified in the text, and the first travel book to provide European readers with reasonably accurate representations of the lands and peoples of the eastern Mediterranean. The famous frontispiece which depicts the city of Mainz as a noble lady pointing a finger to the blazon of the *auctor operis* is a masterpiece of the wood-engraver's art which has often been cited as a classic example of heraldic and allegorical decoration. The enormous success of this work is best evidenced by the

many reprints, adaptations and translations: Hind lists no less than nine incunables as well as four sixteenth century editions. Some of the cuts were copied and re-copied *ad infinitum*, being reproduced in inferior versions by the printer of the *Nuremberg Chronicle* (1493), by Nicolas Le Huen and a host of later writers on travel.

There is little doubt that the continued popularity of the *Peregrinatio* was based primarily on the fascinating woodcuts, although the text itself was not entirely without merit. It provided the would-be traveler or the confirmed stay-at-home with the first printed narrative of that remote and mysterious land where the footsteps of the Saviour could be followed from one holy site to another. To this day the *Peregrinatio* continues to exert a much wider appeal than most incunables, so that the fine copy of the first German edition entitled *Reise ins Heilige Land* recently acquired by the Columbia Libraries through the Friends is certain to arouse enthusiasm not only in the student of art and printing, but in the medievalist, sociologist and topographer as well. Even the medical historian will find here some grist for his mill.

Readers of the *Columns* will hardly need to be reminded that it was at Mainz, originally a Roman settlement on the left bank of the Rhine, that printing from movable type was first brought to perfection by Johann Gutenberg shortly before 1455. It was Peter Schoeffer, Gutenberg's associate and successor, who helped Mainz to retain a brief primacy in the world of printing by designing an excellent series of fonts, one of which seems to have been used in the production of Breydenbach's book.

Mainz at this period was still firmly dominated by her wealthy and powerful archbishop-electors whose interest in affairs of this world seems often to have exceeded their spiritual zeal. In the 1462 warfare between two rival archbishops, the citizens were aligned with the one who lost and thus faced the unhappy choice of renouncing their recently acquired and hard-earned privileges or of going into exile. Many chose the latter, and the unusually rapid spread of the printer's art may well have resulted from this forced

diaspora. Much of the wealth of St. Martin's cathedral was concentrated in the hands of the canons whose overindulgence in food and drink had become so notorious as to provoke a rebuke from the pope himself; a rebuke, incidentally, which was jestingly flouted. Among these hedonistic canons was our own Bernhard von Breydenbach who had joined the chapter in 1450 and was later to become Dean and Chamberlain. We can well believe his confession that he had lived a carefree, even licentious existence as a young man, but it may be doubted that he was inspired to undertake the pilgrimage to Jerusalem solely as a self-imposed penance; rather there is every reason to believe that he was motivated with equal fervor by curiosity and the spirit of adventure.

The pilgrimage to cultic shrines in search of divine favor was one of the familiar features of the religious life of the Egyptians, Hebrews and Greeks which was quickly adopted by the early Christians. Although there are references to second century pilgrims in the Holy Land, the first extant account relates the experiences of an unknown Bordelais who arrived in 333 A.D. Saint Jerome, who insisted that the way to heaven was as short from Britain as from Jerusalem, did not discourage recently converted Roman matrons and others in the faith from seeking spiritual benefits at the sanctuaries of the martyrs. The vicissitudes of travel to Palestine varied greatly as that country fell from Roman control to that of the Byzantines, Arabs, Fatimites, Crusaders, and Turks. Pilgrimages in the earlier middle ages were usually poorly-organized and inadequately financed and they frequently ended in disaster. Even in Breydenbach's day the dangers were still great, and, as his bibliographer H. W. Davies aptly points out, this sort of adventure "required a well-filled purse, sufficient leisure, a strong stomach, and not least, a large amount of faith . . . to well balance the inconvenience of extortion, mal-de-mer, vermin, bad food and accommodation, which with the heat of the desert caused much ill health, in many cases death."

We can be certain that our hero had not the slightest desire to

leave his bones bleaching on the sands of Palestine or Sinai. He proceeded with all the Teutonic efficiency at his command to surround himself with able companions, a retinue of armed followers and every material advantage that money could buy. The idea



A money-lender making a loan to a prospective pilgrim.

of an illustrated book which would perpetuate the fame of the organizer of this holy mission was a purposeful bit of self-indulgence, one for which posterity has ever since been grateful. To sketch the scenes on the way he took along one Erhard Reuwich, "an ingenious and learned painter" whose fame rests almost entirely on the present book, although it is evident that his talents were employed by Schoeffer also in other productions of the shop.

In 1483, when Breidenbach began his excursion, the era of organized pilgrimages for purely religious purposes was rapidly drawing to a close. Political and economic changes in the Mediterranean were close at hand, but for the moment there existed an

uneasy truce between Venice and the Ottoman Turks, and the very recent Portuguese discoveries had not yet had time to sap the wealth and influence of the Queen of the Adriatic. Nevertheless palmers, crusaders and adventurers were soon to be replaced by merchants, consuls and ambassadors.

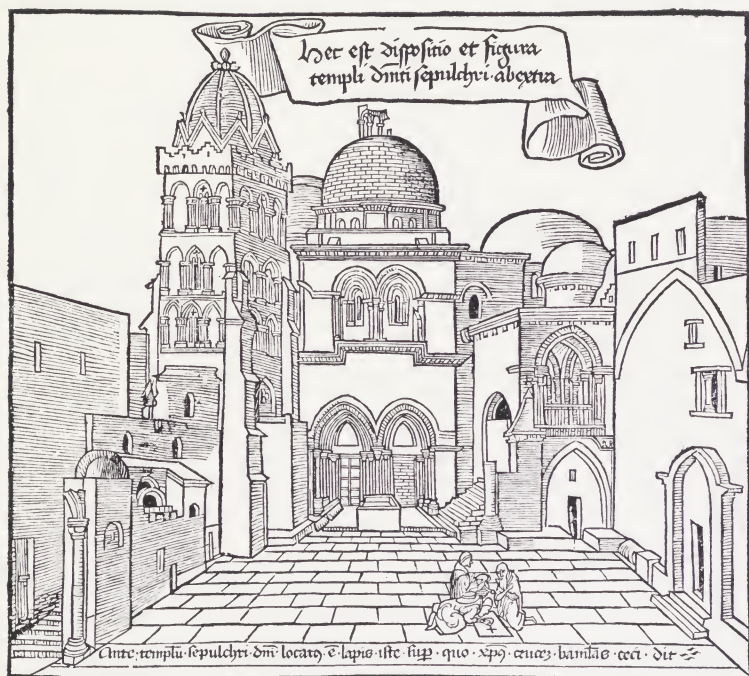
The Breydenbach party left from Oppenheim on April 15 and arrived in Venice two weeks later. At this assembly point they were delayed twenty-five days while two galleys were readied to transport the one hundred and fifty pilgrims who had gathered from various parts of Europe. Among this larger group was a friar, Felix Fabbri of Ulm, who had made a similar voyage to the Holy Land in 1480, and whose advice made him a valuable companion. Felix's own account of this very journey has been recently published (*Friar Felix at Large* by H. F. Prescott, New Haven, 1950) and it is from his much livelier account that we learn many details omitted in the rather dry, too carefully edited text of the *Reise ins Heilige Land*. From Felix we learn that Breydenbach's hair and full beard were of a reddish color, that he cherished his casks of wine above everything including gold, that he could be generous and expansive, and that on one occasion he rather grandiosely offered a benefice to a poor friar for whom he had taken a liking.

During the lengthy stay in Venice, Reuwich had his greatest opportunity to complete a major design in an atmosphere of complete relaxation. Indeed the topographic view of Venice is the masterpiece of the book, measuring more than five feet when fully extended. Among the familiar landmarks are the Ducal Palace and the Church of St. Mark. Dibdin very astutely praises Reuwich as a worthy ancestor of Canaletto.

Again from Felix we learn of the rivalry between the two masters of the galleys—a rivalry which was supposed to be shared by the passengers—who raced down the Adriatic and into the Mediterranean, as anxious to be the first to reach Joppa as our own captains of the side-wheelers were to make New Orleans. Breydenbach's ship made the following ports-of-call, all of which were

still under Venetian control: Parenzo, Corfu, Modon, Candia, Rhodes and Cyprus. Erhard Reuwich has left us the earliest known representations of many of these places, adding whenever possible touches of local color such as the man hanging on a gibbet in the view of Rhodes. The race to Joppa proved to be in vain since the wily Saracens refused to treat with one group until the other had arrived. Breydenbach details the excitements and discomforts at Joppa and Ramle, and the endless dickering for safe-conducts with the local officials. Yet even these safe-conducts could not completely assure the security of pilgrims who were considered fair game by lurking gangs of robbers, so that the braying of a donkey at night might lead to disaster. It was considered of spiritual importance to make the final lap of the journey on foot, but even the dazzling sight of the Holy City could not completely revive the footsore and dusty travelers who had trudged on under a blazing sun, and required a complete day of rest to refresh themselves.

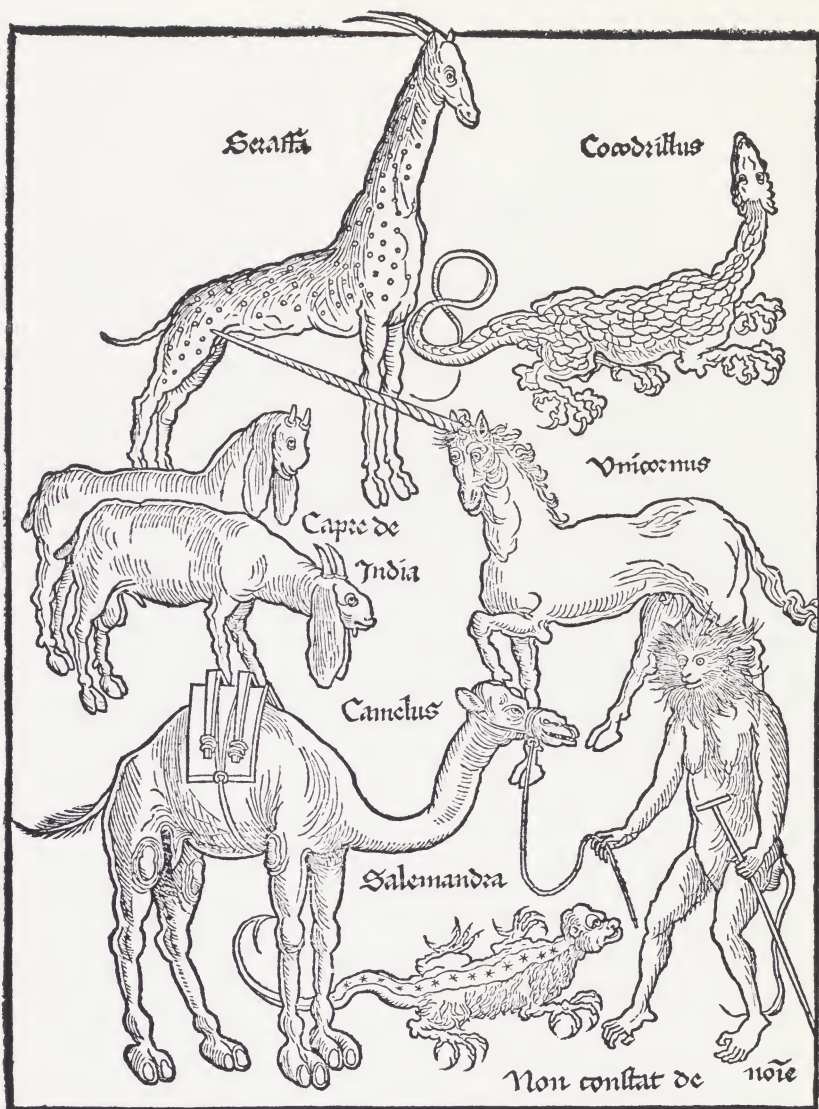
Then began the round of visits to the Holy Sepulchre and other shrines of the city. The noble and worldly visitor did not fail to observe and bemoan the lowly state of the tombs of Geoffrey de Bouillon and King Baldwin I. The party was also dismayed by the sad state of the church itself, caused as much by the confusion of rival sects as by the indifference of the Turks. Having once completed their religious obligations in Jerusalem and the countryside, Breydenbach and his friends concentrated their attention on the manners and religious rites of the strange people they encountered and on the queer animals. Reuwich drew Saracens, Greeks, Syrians, Jews, Abyssinians, and Turks; he has left us cuts of alphabets in Arabic, Hebrew, Greek, Syriac, Coptic, Ethiopic and Armenian; among the rare creatures he delineates are the giraffe, crocodile, salamander, camel, an ape-like creature "which we cannot name" and, not unnaturally, the unicorn. Yet this last lapse into medieval credulity does not detract from the general high level of accuracy shown by the illustrator in his famous cuts, an



CHURCH OF THE HOLY SEPULCHRE

accuracy which few travel books of the next century were able to attain.

By mid-July Breydenbach began to prepare for the second and even more dangerous and strenuous part of his pilgrimage, the visit to the famous monastery of St. Catherine on Mount Sinai. The vast majority of the original group had returned to Joppa for the return to Venice, leaving a small party of eighteen to attempt the rigors of the desert. In addition to Breydenbach's noble friends, the Count of Solms and Sir Philipp of Bicken, there were twelve knights and three friars. Having waited over a month, "apprehending the great heat of the sun," they travelled first to Bethlehem and then to Hebron where, after visiting the Cave of



ANIMALS "SEEN IN THE HOLY LAND"

The author and illustrator of the 1486 volume seem to have indulged in a bit of exaggeration for dramatic effect.

the Patriarchs, they retired to the monastery of St. George. Here they were shown the footmarks of the saint's horse and were permitted to place around their necks a chain which had belonged to the saint "because if any one who is troubled with an evil spirit or with madness puts it on, he is cured immediately." At Gaza they again delayed two weeks, making final preparations and building up courage for the final dash. Their fears were not unfounded: at times they were completely without water, reduced to their last inedible biscuits, sustained only by the belief that the blessed virgin St. Catherine would intercede for them, and that the unusually bright star which hung over the mountain would continue to guide them on the direct way. When they finally arrived at the monastery on September 22, Breydenbach could gratefully relax in the shade and comfort of the Calino's residence, and eventually prepare himself for the homeward voyage through Cairo and Venice.

Having arrived in Mainz in the spring of 1484, Breydenbach immediately set about preparing his narrative for publication. Erhard Reuwich was entrusted with the task of supervising the actual publication, and although he is officially listed as the printer, the work could only have been performed in Schoeffer's workshop. The latter's *Gart der Gesuntheit* of 1485 has a frontispiece which is obviously the work of our artist. But Breydenbach had little confidence in his own ability as a writer. Somewhat unfortunately he selected the learned Dominican Martin Roth, a doctor of divinity, to ghost for him. Since Roth had not made the trip himself, he was naturally handicapped in his description. Much of the dryness of *Reise ins Heilige Land* must be attributed to the scholarly doctor whose zeal in the cause of piety and religious instruction caused him to insert much material of a polemical nature. He devotes pages to such unoriginal historical matter as the life of Mahomet, and the siege of Constantinople. Even in his exposition and refutation of the heretic sects of Christians, as well as in his denunciation of the Muslims and the usurious practices of the

Jews, Roth's work is largely derivative and can be traced back to writers of earlier centuries. Yet only the pundit will cavil at the conventional quality of the text. To those of us who now have the pleasure of turning the beautifully printed pages and of scrutinizing the amazing details in the woodcuts, this fifteenth century product of Breydenbach the traveler, Reuwich the illustrator, and Brother Roth the writer, will continue to be a source of awe and delight.

Austin Strong—Playwright, Artist, Seaman

WILLIAM B. LIEBMANN

*"The time has come," the Walrus said,
"To talk of many things:
Of shoes—and ships—and sealing wax—
Of cabbages—and kings."*

Carroll—Through the Looking Glass.

SOME years ago Austin Strong gave a group of radio talks on various subjects and called the series "Cabbages and Kings." It was a most fitting title as the programs encompassed many things, a number of which presented a kaleidoscope of his life which was one of world-wide interest in everything including ships and kings.

He was the step-grandson of Robert Louis Stevenson. He was born in San Francisco on January 18, 1881, but spent his early years in Hawaii and in Samoa, where he was the only child in the Stevenson household at Vailima. The youngster whose copy of *The Child's Garden of Verses* was inscribed:

*" . . . Now, little Austin, doff your hat,
For what a GRANDPAPA was that!"*

was given his early lessons in history and French by this most unusual teacher. Stevenson, who was called "Uncle Louis" by his grandson, was an enthusiastic preceptor acting out the role of a Scottish chief or a French general much to the amusement of the rest of the family who would peek into the classroom. Austin Strong, on writing about this many years later, stated that from the beginning R.L.S. always treated him like an equal and never as a child and immediately gave him a feeling of love and trust and "was warm and comforting like the sound of a wood fire on the hearth."

The other members of the family also contributed to the early education of this small boy. His mother, Isobel Osbourne Strong, who both ran the household and served as Stevenson's secretary (in those days called an amanuensis), taught him drawing and



THE ROBERT LOUIS STEVENSONS AND THE STRONGS

On the porch of Stevenson's house in Samoa are (back row, l. to r.): Mrs. Thomas Stevenson (Robert Louis Stevenson's mother); Robert Louis Stevenson; Mrs. Robert Louis Stevenson (Fanny Van de Grift Osbourne); and Joseph Strong. (Front row, l. to r.): Lloyd Osbourne (Robert Louis Stevenson's step-son); Mrs. Joseph Strong (Isabel Osbourne); and Austin Strong. (West gift)

mathematics. They developed a mutual relationship of love and respect that continued during his mother's lifetime of more than ninety years. Her son sent her in diary form an almost daily report of his doings for the last thirty years before her death. She

always replied even when she was an invalid and bedridden. The correspondence which is included in Austin Strong's papers could be called a duo-biography.

Joseph Strong, Austin's father, was a well-known portrait



AT HOME IN VAILIMA, SAMOA

Shown above are (l. to r.) Robert Louis Stevenson, Lloyd Osbourne, Mrs. Joseph Strong (Austin's mother), Mrs. Robert Louis Stevenson, and Mrs. Thomas Stevenson. Austin Strong stands in the doorway.
(West gift)

painter and one of the first American artists to portray scenes of Hawaii and the South Seas. He taught his son painting and drawing and helped to develop Austin's interest in fishing and the out-of-doors. However, after his divorce and departure from Samoa he had little influence on the boy's education.

Margaret Balfour Stevenson, "Aunt Maggie," R.L.S.'s mother, who had transplanted her entire Edinburgh home—furniture, linens, books et al.—to Samoa, taught him English. This straight-

backed dowager who never discarded her white "widow's cap" and black silk dresses for more comfortable tropical clothes, was always credited with giving Austin his love and understanding of poetry.



ROBERT LOUIS STEVENSON TEACHING AUSTIN STRONG

Austin's mother drew this caricature at Vailima in 1893 while Stevenson was giving the boy lessons in Scottish history. (West gift)



Austin in a white sailor suit made for him by sailors on the *U.S.S. Adams*, man-of-war, in Hawaii. (West gift)

His grandmother, Fanny Van de Grift Osbourne Stevenson, described by her husband as "trusty, dusky, vivid, true, with eyes of gold and bramble-dew," supervised the gardens and ran the plantation. Mrs. Stevenson furthered her grandson's interest in nature and in the people and customs of Samoa. Lloyd Osbourne, his uncle, was the remaining member of the household. He was also concerned with his nephew's studies.

The extraordinary thing about this family of strong-willed, intellectual and independent people was their realization of the need to temper their adult influence on this alert child. Their efforts gave Austin an independence of mind and a love of people. They did not wish to raise a "Little Prince" or a fearful snob. While imparting beauty they had no patience with the effete. It can be said that the freedom given the boy by this harmonious household moulded the man.

Strong's love of the sea also saw its beginnings in Hawaii and in Samoa. The *U.S.S. Adams*, a wooden steam and sail man-of-war, was stationed in Hawaiian waters. Its captain was often host to the Stevenson family and Austin was quickly adopted by the crew as the ship's mascot. The sailors made him exact replicas of both their white and their blue uniforms and dubbed him "The American Admiral." This title followed him a few years later to Samoa where he became great friends with the crew of *H.M.S. Curacoa*. The description of a party he was allowed to give his British "tar" friends is among the notes he made for his memoirs. He tells a delightful story of ninety men helping him to build a fort and fight a mock battle and then after feasting and having generous quantities of beer, of their bagpipe-led return to the ship in various states of inebriation.

As a boy he also met many of the men who sailed the South Seas and became fascinated by all types of naval lore. Years later he was one of the founders of the famous Wharf Rats Club and served as Commodore of the Nantucket Yacht Club. That was where he instructed numerous boys and girls in the art of sailing, and started

the “Rainbow Fleet,” so-called because of the various colored sails on the children’s boats. These sails enabled land-locked parents to recognize their very own sailors from a distance. He loved these children and they always remained his friends. The story is told



© National Geographic Society

“WHARF RATS” IN NANTUCKET

Austin Strong (right) chatting with some of the members in the fisherman’s store of Herbert Coffin (with pipe).

that one winter Austin Strong on going down the aisle at a New York concert was greeted by eight of the season’s debutantes and suddenly realized that they were all former Rainbowers. His World War II correspondence is replete with letters from men in the Navy who once were “Rainbow children.”

He wrote numerous pieces about the sea and the men who sailed the ships. However, one of the last things he did on this subject best illustrated his genuine love of the salt and the spray. It was a description of his visit to one of the America’s Cup trials and the thrill when he was given the opportunity to guide one of the great sailing vessels for part of the trial run. The reader becomes one

with him due to his vivid description of the challenge and his pride in being the part-time skipper of the prize-winning ship.

A month after Stevenson's death Austin Strong found himself alone on his way to Wellington College in New Zealand. There the boy from a Samoan paradise was surrounded by young teenage contemporaries and quickly adjusted himself to this completely different way of life. One day when the Chief Justice of New Zealand, Sir Robert Stout, was watching a swimming exhibition he noticed Austin's unusual style and recognized it as a Samoan stroke. He became interested in the young American and had him at his home for all school vacations and even had him sit on the bench in Court with the Justices. This was just one of many examples of Strong's ability to communicate with people.

Richard C. Beer, one of his good friends of later years, wrote: ". . . the extent and diversity of his friendships was astonishing, as whoever rashly undertakes his biography will discover." This is well proven when one examines Austin Strong's correspondence. From A to Z, or at least to W, one begins with Samuel Hopkins Adams, Brian Ahearne and the Marchioness of Anglesey and ends with Thornton Wilder, Wendell Willkie and Francis Wilson!

After his schooling at Wellington, Austin Strong went to Philadelphia to study landscape gardening. Upon hearing of the projected public park in Auckland, New Zealand, he submitted plans and was awarded the contract. He returned to the "land down-under" and completed Cornwall Park in 1902 shortly after he became twenty-one years of age! While continuing his landscape work in Europe and America, he began his writing career. He wrote his first play, *The Exile*, in collaboration with his uncle, Lloyd Osbourne, in 1903. Two years later they wrote *The Little Father of the Wilderness*, which was very successful.

1906 was the turning point of Austin Strong's life. It saw the London presentation of *The Drums of Oude*, the first play he wrote on his own. The royalty agreement for this play was one of the wedding presents he gave Mary Holbrook Wilson of Rum-

ford and Providence, Rhode Island, when they were married that year. Mary and Austin Strong's marriage spanned forty-six years. It was an ideal union of mutual devotion and admiration. Their



Apeda Studio, Inc.

*The Producer and Cast of *Seventh Heaven**

In 1924 John Golden, the producer, joined the Broadway cast of Austin Strong's most successful play for this picture. The cast (l. to r.) are: George Gaul (the hero), William Post, Marian Kirby, Beatrice Noyes; then Mr. Golden; and Helen Menken (the heroine), Frank Morgan, and Charles C. Romano.

comments about one another were a joy to read or hear—there was courtliness, consideration, interest and above all gayety in their lives.

After the success of *The Drums of Oude*, Austin Strong devoted the rest of his career to writing, frequently doing the drawings for the costumes and the stage settings as well. His pen or his

artist's tools were never put aside. If he was not writing, he was sketching or painting pictures of his surroundings. He also was well known for the caricatures of his friends. Strong's plays or stories began to appear in quick succession. The plays included *The Toymaker of Nuremburg*, *Three Wise Fools*, *A Play Without a Name* and *The North Star*. His most renowned work, *Seventh Heaven*, first appeared in 1922. When it was adapted for the films it became world famous. The older generation remembers the silent version that marked the debuts of Janet Gaynor and Charles Farrell, while younger people recall the sound picture with Simone Simon and James Stewart.

Austin Strong devoted a great deal of time and research to two projects that were not produced. One was *An Insect Play*, which he considered for a long time. He made over forty drawings or watercolors of insects as characters for this drama—all of them quite beautiful and also most humorous. This work was not completed. The other was a play-pageant, *Liberty*, the story of Lafayette. It was written and executed to include every last detail. Stage directions were described, and every costume and scene was completely researched and drawn in full color by the author. Plans for the production were abandoned when France fell during World War II. Austin Strong considered it his best work and felt that it conveyed the meaning and importance of liberty in our American way of life.

Numerous short stories and other pieces were produced throughout his life. He received the O. Henry Memorial Award for one of them. Asked to do an article on the use of Seeing Eye Dogs, he lived at the training center for days and used a blindfold in order to better understand the problems involved in this work.

Austin Strong's devotion to his family and friends both near and far is apparent throughout his papers. The story of his visit to Colinton to see his great grand-aunt is a wonderful account. It paints a vivid picture of the greeting of a Yankee cousin by a Scot-



COSTUME DESIGNS BY AUSTIN STRONG

Shown above are a few of the costumes designed for his play *The Insects*. The original sketches are in color. 1. A black guard. 2. Major domos. 3. The crippled fly. 4. Guards. (West gift)

tish Highland family headed by the lady immortalized by Stevenson in the verse:

“Whenever Auntie moves around,
Her dresses make a curious sound;
They trail behind her on the floor,
And trundle after through the door.”

He acted as master of ceremonies for many occasions, particularly at the Academy of Arts and Letters and at his beloved club, The Century Association. He produced *Twelfth Night Revels* for the Century's Centennial Celebration with great success.

One of Austin Strong's great friends, Canon Edward N. West, who has presented Strong's Papers to the Special Collections of the Columbia Libraries, wrote of him: “He learned history and weaving of spells from Stevenson, ceremonial dignity from the Samoans, courtesy from the English in New Zealand, landscape gardening from the Philadelphians, camaraderie from the stage and religion by a rather direct intuition.”

When the flags of Nantucket were lowered to half-staff in September 1952 in honor of its beloved citizen, surely Robert Louis Stevenson would have agreed to:

Now for Austin, doff your hat
For what a MAN was that!

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows:

- (1) *Article by William B. Liebmann*: The photograph of the cast of *Seventh Heaven* was supplied by the Theatre Collection in the Research Library of the Performing Arts (N.Y.P.L.) at Lincoln Center.
- (2) *Article by Melvin Loos*: The “Fighting Téméraire” is from Ralph Clifton Smith's *The Wood Engraved Work of Timothy Cole* (Washington, D.C., Privately printed, 1925). The portrait of Timothy Cole engraving a woodblock and “Fishing Boats Off Yarmouth” are from Alphaeus P. Cole's *Timothy Cole: Wood-Engraver* (N.Y., The Pioneer Associates, 1935.)

Timothy Cole—Master Engraver

MELVIN LOOS

DURING the years that I was superintendent of manufacturing for the Printing House of William Edwin Rudge, one of my responsibilities was to assign press time for the various kinds of work. Periodically between 1926 and 1930 Timothy Cole would write that he would like to have us print some of his wood engravings. He lived in Poughkeepsie and would arrive in Mount Vernon about eight o'clock in time for the plant opening at 8:20.

While I was waiting for him at the New York Central station, I would sometimes think about this remarkable artist who in his twenty-fifth year achieved acclaim for his ability to "translate" oil paintings of the masters into skillful wood-engravings which were works of great art in themselves. He became a standby first of *Scribner's Monthly* and then, for many years, of *Century Magazine*. In fact, the Century Company had sent him to Europe where for twenty-seven years he had created engravings after paintings by the old masters. He was the last one of note to be a success at this in the face of the growing use of photography which finally took over the field. It was when he returned to the United States in 1910 that he had settled in Poughkeepsie.

And when the thundering train, hissing steam, had come to a halt and the passengers for Mt. Vernon debarked, I would soon spot him coming along—jaunty even though often in non-matching coat and pants. He would hop in my auto and we would be off to the Printing House. Although he had left his home in Poughkeepsie at five o'clock in the morning to arrive at the plant at opening time, he would always refuse a cup of coffee or any kind of food when he arrived. After working for three or four hours, I would ask him to take lunch with me, but he always said he pre-



TIMOTHY COLE

This wood engraving by Cole was made from a portrait by Wyatt Eaton. Cole said that violin-playing was his favorite form of recreation.
(Arbuckle gift)

ferred to have just a cup of tea, which I brought to him and placed on the table where he was working. He always wanted to finish by 4 or 4:30 in the afternoon so that he could return to Poughkeepsie that evening.

Previous to 1924 Mr. Cole had his wood engravings proved by John Bauer and his son, who printed his blocks on a hand press. After Mr. Bauer's death he came to the Printing House of William Edwin Rudge.

Mr. Rudge, who was the president of the company, was a printer who had an intense desire to do fine printing. He was also very sympathetic with the artist who needed assistance in obtaining the best results with whatever medium he worked in. I believe Mr. Cole recognized this and came to the Printing House of William Edwin Rudge where he knew he would receive the proper kind of cooperation and also the benefit of good craftsmanship.

I believe, also, that he came to us because the man who was in charge of the pressroom was a craftsman trained in Europe. The Printing House of William Edwin Rudge was noted for its quality work, and Mr. Cole found Mr. Thomas Hughes, who was head of the cylinder pressroom, a very sympathetic person in trying to achieve the best results from his wood engravings. It requires skill to print a wood engraving from an electrotpe on a cylinder press and maintain a sharp, clear impression of all the fine lines in the engraving. Mr. Hughes obtained this by his ability to select the proper kind and amount of ink, and to operate the press at a reduced speed.

As a result of this change in the method of printing, Mr. Cole had to engrave his work differently than he would if it had been printed on a hand press, because in hand printing the block can be inked in various areas according to the density of the line, whereas on a cyclinder press a small portion of the area of the block is printed and the control of ink is limited, due to the inking mechanism of the press.

We did not print from the original wood block. Mr. Cole would

personally deliver it to the Edwin Flower Electrotpe Company to make an electrotpe from the wood engraving. The electrotpe, which is an exact duplicate of the wood engraving, is made by a transfer of copper in an electrolytic bath. A copper shell is formed, and as the shell lacks rigidity, it is backed with lead. His reason for doing this was to avoid the possibility of the original wood engraving splitting on the press. The electrotpe was made-ready (this was to compensate for an uneven surface) and a proof was pulled and submitted to Mr. Cole for his approval. We provided a working area in our pressroom, and he would take the electrotpe and, with the proof before him, he would then proceed to re-engrave the electrotpe. He always brought his own engraving tools with him, along with an oilstone, and during the time that he would work on the electrotpe, he would constantly sharpen the various tools that he was using. I was always impressed with his ability and sureness in cutting into the electrotpe. When you shook his hand you could feel a slight quiver, but as soon as he took the engraving tool and put the edge of it to the electrotpe, that quiver disappeared. He worked with firmness and determination as he got through the outer shell into the lead backing. Sometimes these corrections would take two or three hours. Then the electrotpe would be put back on the press, the makeready would be altered, if necessary, and another proof taken. He would then examine it, and in most cases he was satisfied with the result. However, if he felt that further improvement could be made, he would repeat the process. When we had pulled the final print and compared it with the first proof, it was quite apparent that the engraving he did after the first proof improved the final print in many details. From the prints that illustrate this article you can see the fine careful line which is used to obtain the results that may have originated in a photograph or in a drawing.

We printed between 50 and 100 copies of his engraving, which he took with him, along with the electrotpe. Before he left, he always inscribed a copy for Mr. Hughes, Mr. Rudge and me, and presented them to us with his usual graciousness. Prints were sold

through the art galleries, but when he made a book plate, it was usually made to order for some individual or library.

He selected a Japanese paper of very light weight for his proofs because, as he wrote . . . "it was I who discovered the peculiar value of Japan tissue paper for proving, in that it takes a more grateful, if not flattering impression than any other kind, and with the remarkable quality that, like Charity, it 'covereth a multitude of sins.'" He would have some prints pulled on Japanese Shidzouka vellum, which also came in a very light weight and had a warm natural tone.¹

In the catalogue of an exhibition held in July 1927 by The American Academy of Arts and Letters, Mr. Cole wrote: "Mr. Pennell has asked me to describe the method of making an engraving on wood. This is important for future generations, seeing that the art is not being taught any longer. There is only one place now in New York where boxwood is made up into blocks for engravers: J. Johnson, 125 Fulton St., third flight up. The engraver gets his block and has a photograph put upon it of the subject he wishes to engrave, or he may draw it on the block by first whitening the surface of the wood by a very thin coat of Chinese white, and employing thin washes of India ink reinforced by lead-pencil hatchings where needed, but it is simpler to do the drawing on paper and have it transferred to the wood by photography. The boxwood maker will inform any present-day investigator or amateur where a photographer may be found who can make photos on wood—there may be as many as three in New York. But any one wishing to learn to engrave would have first to know how to handle the tool and for this it would be necessary to consult an engraver. Having acquired the knowledge, he can then devote an hour or two each day to cutting lines, between the hours he may devote to drawing, and thus in the course of a few years he will be able, by careful study of the best examples, to engrave anything.

"When he has finished the engraving of his block, he can then

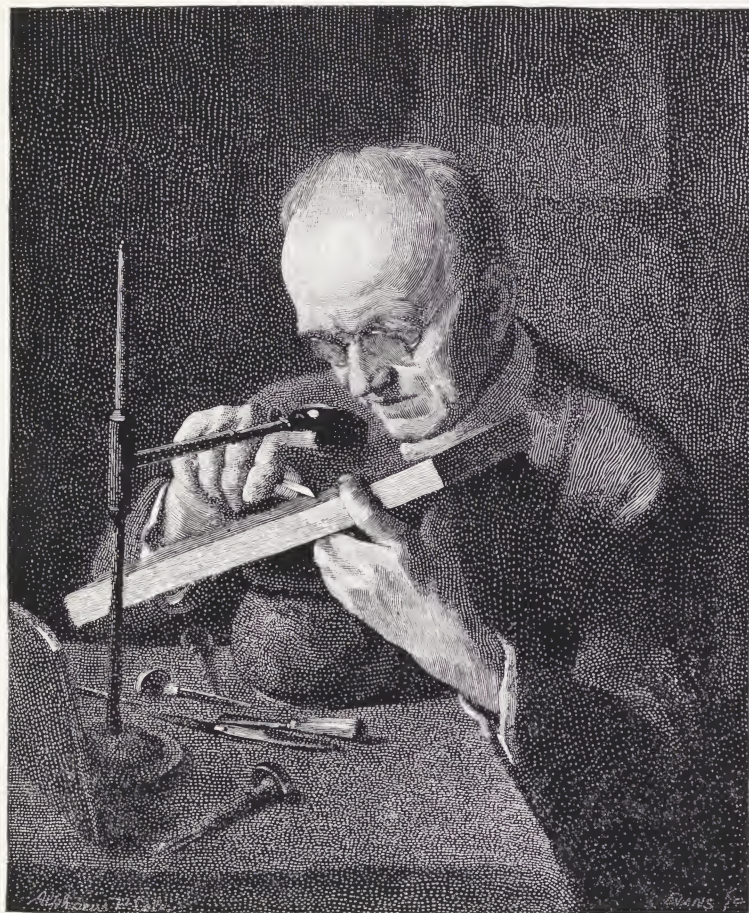
¹ Catalog of an exhibition held at the American Academy of Arts and Letters. (New York, 1927), p. 7.

see the effect of his subject by first blackening the surface of the lines with a camel hair brush slightly moistened with India ink. The brush must be so dry that you can blacken the surface of the lines without any of the ink penetrating the incisions. Then when the whole of the surface is thus treated, the block may be powdered with precipitated chalk, or better still with Pears face powder. Then carefully wiping off the surface with the finger, the white powder will be left in the lines and the exact effect of the cutting will be revealed similar to a proof on white paper, and you can then proceed to retouch your work at leisure.”²

Mr. Cole pointed out the distinction between wood engraving and wood cutting in a book published in 1927. He wrote: “Engraving on wood is properly considered a white-line method and is in contradistinction to the blackline method employed by etchers and copper-plate engravers. Pen-and-ink drawing is black-lining but if, contrariwise, you use white ink upon black paper (as it is often employed by illustrators now, in making drawings to resemble wood engravings) you are white-lining. The white-liner thinks in terms of white lines, letting the black that is left take care of itself, but the reverse is the procedure of the black-liner. The latter is occupied in darkening his surface, while the former works by lightening his. Both are opposite roads leading to the same result in the end, though the white-line method is nature’s way, for the sun in rising lightens up a darkened world.

“Now the old wood-cut of the Albrecht Dürer type is properly styled a wood-cut and should not be confused with engraving, since its technical manipulation, being so very different, as we all know, places it in the category of wood-carving rather than engraving. The lines were drawn on the wood (the grain of which ran lengthwise in plank form) with a finely pointed brush or quill pen, and ink. The surface of the wood (pear tree generally) must have been sized to prevent the ink of the pen from spreading and running in the grain. The lead-pencil was not yet invented. The

² *Ibid*, pp. 7-9.



TIMOTHY COLE AT WORK

In this portrait of his father by Alphaeus P. Cole, A.N.A., the engraver is making delicate incisions on the surface of the block while the latter is held firmly in place by the small leather pillow beneath it.

lines drawn could not have been of a uniform blackness as when printed, but the artists of that time did not look for an absolute reproduction or facsimile of their lines as a modern artist would call for. They wanted good, bold lines that would print up brilliantly, as may be seen in the Apocalypse by Dürer, than which nothing more impressive of its kind exists—respecting the best printed examples. The printing ink of these is a jetty black, and in consequence the white interspaces of the lines, as well as the blank white spaces of the clouds and other broad highlights, gleam with scintillating brilliancy and contribute powerfully to the majestic and awe-inspiring character of the illustrations.

“The wood-cutters of these lines used little blades like penknives, with which they outlined the drawn lines and, digging away the wood from between them, left the lines in relief like type. This was a species of wood-work midway between carving and engraving. When later artists began to use lead-pencils in drawing or facsimile hatching, the grey lines that might accidentally be made were engraved as solid black ones; if they happened to be broad grey lines mixed with blacker ones, the breadth of the grey ones was merely thinned in the engraving to obviate any undue heaviness that might otherwise ensue in the printing. Such was the recognized practice: grey lines were not engraved as grey lines, but as black ones, only made thinner. If a modern artist’s lines were so treated, he would receive a surprise in the printed result.

“I remember the first facsimile drawing I had to engrave was by Reinhardt, beautifully worked up with admixtures of grey delicate hair lines, broad, soft pencilings crossed and interlined by blacker and deep black ones, all of which I was determined to render as faithfully as possible, come what may—for I knew I was transgressing the established formula. The engravers were amused as at a joke but the artist was delighted and that was all I cared for, except the commendation of Drake,³ as it was the first block I

³ Alexander W. Drake, Art Editor of *Scribner’s Magazine*, who had given Cole a job.

engraved for the *Century Magazine* (then *Scribner's*). When this, however, and other examples of the kind I did, were shown to Millet—the great Frenchman—he shook his head depreciatingly and remarked, ‘ce n’est pas la grande manière,’ Millet preferred the old style because it gave a rugged grandeur to the finished work.”⁴

It always astonished me that Mr. Cole could do the exquisite engraving of the blocks we printed under his supervision, as he was then in his middle 70's. He was a small man and appeared to be quite frail. Nevertheless, he had the skill and stamina to do this fine quality of engraving even at that time of his life. In his 79th year when someone complimented him on an effect he had achieved in one of his engravings, he said, with a twinkle in his eye, “I am advancing all the time and hope to attain perfection at one hundred!” To most of us he had already come as close to perfection as a mortal is apt to.

In his life span he did not make the centenary, for he passed away in Poughkeepsie on May 17, 1931, aged 79.

⁴ Timothy Cole, *Considerations on Engraving*. (New York: William Edwin Rudge, 1921), pp. 7, 8, 9.

On the following pages are engravings made between 1877 and 1926 by Timothy Cole. They suggest the variety of his subjects. For the most part the prints were in the collection of Robert Underwood Johnson, who was editor of the Century Magazine during the period in which Mr. Cole's engravings of old Master's paintings were printed in it. The collection came to the Columbia Libraries as a gift by Mrs. Anne Holden Arbuckle in December 1968.



Timothy Cole, after a portrait drawn from life by Wyatt Eaton, 1878.

WILLIAM CULLEN BRYANT

This print is from an electrotypes plate and not from
the original woodblock.



Timothy Cole, after James Edward Kelly, 1877.

THE GILLIE BOY

Autograph notations on the Libraries' print: "This subject was one of the first in the manner of the New School."



Timothy Cole, after John Sell Cotman, 1899.

FISHING BOATS OFF YARMOUTH



Timothy Cole, after J. M. W. Turner, 1896.

FIGHTING TÉMÉRAIRE

In this portrayal, considered by many to be Turner's best, the three-decker *Téméraire* looking ghostly is being towed to its grave by a tug.



Timothy Cole, after George De Forest Brush, 1917.

THE INDIAN AND THE WATER LILY

(Arbuckle gift)



Timothy Cole, after Lawrence, 1926.

THE CALMADY CHILDREN

Melvin Loos says that this is one of the engravings originally printed at the Printing House of William Edwin Rudge while he was superintendent of manufacturing there. (Arbuckle gift)

Our Growing Collections

KENNETH A. LOHF

Gifts

Ames Gift. Miss Rosemary Ames has presented two letters to our collections. The first is from Columbia College's first president, William Samuel Johnson, dated April 12, 1758, and the second is from Jedediah Morse, dated December 18, 1820, in which he writes of the names and locations of various Indian tribes in the United States.

Appleton gift. Professor William W. Appleton (M.A., 1940; Ph.D., 1949) has presented a collection of forty-two theatrical letters, the majority dated in the early nineteenth century, addressed to William Kenneth and James Winston, the former a theatrical agent, and the latter a theatrical manager in England. The letters provide insights into the theatrical profession of the time, and particularly the growing influence of the theatrical agent. Also included in the gift is a fine letter from the Irish poet Thomas Moore, written to Richard Milliken on July 26, 1832, in which he writes of his travels, his family, and the book on which he is currently working, *Travels of an Irish Gentleman in Search of a Religion*.

Boni gift. Mr. Albert Boni has presented two important works for inclusion in the Epstein Collection on the history of photography: Johann Heinrich Schulze, *Acta Physico-Medica Academiae Leopoldino-Carolinae, Naturae Curiosorum exhibentia Ephemerides*, Nuremberg, 1727, a study which contains an account of one of the earliest experiments in the field of photography; and E. Balbus, *Vues de Paris en Photographie*, a volume of photographs of Paris scenes taken ca. 1841.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) has made a most significant gift to the collection of his papers, which adds considerable strength and prestige to our literary archives. Included among the papers and books presented are the following: letters to Mr. Cane from W. H. Auden, Van Wyck Brooks, Benjamin Cardozo, T. S. Eliot, Robert Frost, Carl G. Jung, Sinclair Lewis, Jacques Maritain, Marianne Moore, Christopher Morley, Ogden Nash, Eugene O'Neill, William Saroyan, Upton Sinclair, James Thurber, and Thomas Wolfe; the drafts, typescripts, proofs, printed copies, and correspondence relating to Mr. Cane's volumes of poems and other publications; first editions inscribed to him by Djuna Barnes, Sylvia Beach, Van Wyck Brooks, John Erskine, Waldo Frank, Robert Frost, Sinclair Lewis, Christopher Morley, Ogden Nash, William Saroyan, Upton Sinclair, Jan Struther, and Thomas Wolfe; and several hundred first editions, scrapbooks, periodicals, and Columbia memorabilia. In a gift containing so many high spots, it is difficult to single out items for special mention, but particularly noteworthy are the nine first editions by Sinclair Lewis, all of which bear affectionate inscriptions from the author. Also of prime importance is the first edition of Thomas Wolfe's *Look Homeward, Angel*, in which is tipped a presentation letter from Wolfe to Mr. Cane, reading in part: "You were one of the first people who said a good word for this book, and I hope you will like the job Scribner's and I have done in revising it. . . . Thanks very much for all your help—advices, both personal and legal. All of it helped me, and I hope to show the good effects in my next book. Faithfully yours, Tom Wolfe."

Crammer gift. To the John Erskine Collection, Mrs. Helen Worden Cranmer has added more than two hundred volumes from Professor Erskine's library, including first editions of works by Hervey Allen, Robert Bridges, Robert Frost, Joyce Kilmer, Amy Lowell, Edgar Lee Masters, Edna St. Vincent Millay, Henry Morton Robinson, George Santayana, Leonora Speyer, and Eli-

1929

Dear Mr Cane: -

You was one of the first people who said a good word for this book, & I hope you will like the job Scribners & I have done in reviving it.

I know you are a very busy man, but I wish you could read all of its 626 pages. If you cant, try to read every other one.

Thanks very much for all your help - advice, both personal & legal. All of it helped me, & I hope to show the good effects in my next book.

Truethfully yours,
Tom Wolfe

LETTER FROM TOMI WOLFE TO MELVILLE CANE, 1929

(Cane gift)

nor Wylie, many of which are inscribed by the authors. Mrs. Cranmer has also presented a collection of letters written by Professor Erskine to members of his family. Of special charm are five autograph letters written to Santa Claus in the 1880's.

Fry gift. Mrs. Annette Fry has presented a collection of papers of her late husband, Varian Fry (M.A., 1965), including the notes and manuscripts of his book, *Surrender on Demand*, and his correspondence files regarding his work with the Emergency Rescue Committee in Marseilles helping intellectuals flee from the Nazis during World War II.

Gay gift. Professor Peter J. Gay has established a collection of his papers with the gift of the manuscripts, proofs, and correspondence pertaining to his award-winning study, *The Enlightenment: An Interpretation*, as well as his files for the numerous essays, reviews, books, and anthologies he has published during the past fifteen years.

Gehlke gift. Mrs. Charles E. Gehlke has presented a collection of letters, typescripts, photographs, and printed materials relating to her late husband and Professor Franklin H. Giddings, Professor of Sociology at Columbia, who earned the reputation of being one of the University's most brilliant teachers during the early decades of this century.

Gold gift. The novelist Herbert Gold (A.B., 1948; A.M., 1949) has established a collection of his papers. His recent gift has included the corrected typescripts of his novels, *The Optimist*, *Therefore Be Bold*, and *Salt*, as well as the galley and plate proofs of *Fathers*. Also presented are letters written to Mr. Gold by Mark Van Doren, Robert Brustein, Merle Miller, John Kerr, Saul Bellow, Howard Taubman, and other writers and critics.

Hacker gift. Professor Louis M. Hacker (A.B., 1922; M.A., 1923) has added to our Authors' Manuscripts Collection the typescript

of his book *The World of Andrew Carnegie: 1865-1901*, published in 1967.

Heller gift. Mr. F. Thomas Heller has presented a copy of Agrippa von Nettesheym's *De Incertitudine & Vanitate Scientiarum & Artium*, Antwerp, 1531, the author's most renowned and consequential book which surveyed the whole field of contemporary knowledge.

Jaffin gift. Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has made a most generous and significant addition to the Arthur Rackham Collection formed by Mr. and Mrs. Alfred C. Berol. Mr. Jaffin has presented twelve watercolor and pen-and-ink drawings, among them six text illustrations for Mrs. M. H. Spielmann's *Littleddom Castle*, the first drawings for this work in the Collection. Also included in the gift are two drawings done for Andersen's *Fairy Tales*, one for Walton's *The Compleat Angler*, one for Swinburne's *The Spring-tide of Life*, and one for *Mother Goose*. The most sensitive and effective drawing in the gift is, doubtless, the watercolor portrait, signed by Rackham and dated 1893, of an old sailor painted against a Cornish landscape. This is among the earliest drawings in the Collection, and as such is of considerable importance in the study of the formation of Rackham's familiar later style. In addition to the drawings, Mr. Jaffin has presented three Rackham Christmas cards and more than eighty books illustrated by the artist, including many variant and foreign language editions heretofore not



ARTHUR RACKHAM'S
CHRISTMAS CARD, 1911
(Jaffin gift)

represented in our holdings. Also presented was a group of thirty-one works illustrated by Edmund Dulac, the French artist who became renowned for his imaginative and decorative illustrations for editions of English books published during the first four decades of the twentieth century. The final portion of Mr. Jaffin's gift is comprised of thirty-six works illustrated by Hugh Thomson, the English illustrator well-known for his pictures for *The Vicar of Wakefield*, *Silas Marner*, *Vanity Fair*, and numerous other English literary classics.

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented a copy of the Dutch martyrology by Tieleman J. van Braght, *Het Bloedig Tooneel, Of Martelaers Spiegel Der Doops-gesinde Of Weereloofte Christenen*, printed by Jean Maire and published in Leiden in 1685. The work is effectively illustrated with 104 fine engravings of martyrs and scenes of martyrdom, drawn and executed by Jan Luyken, the seventeenth century Dutch poet and artist-engraver. There is also a full-page engraved allegorical frontispiece by L. Vander Vinne, and the volume is bound in contemporary full leather with brass clasps and bosses. (See page 46)

League of Women Voters gift. The League of Women Voters of New York State has added a substantial installment to our collection of its papers. The recent gift has included: correspondence and records of the permanent personal registration study by the League from 1930 to 1963; the workbooks and minutes of the League's state conventions and councils from 1921 to 1959; and the Minutes of the Board of the League from 1921 to 1959.

Levy gift. Lt. Col. Robert J. Levy has presented a collection of his papers, which documents his service in the Second World War, and particularly his duty as General Eisenhower's liaison officer to General de Gaulle.

Lockridge gift. The novelist and mystery writer Richard Lockridge has established a collection of his literary papers. The initial



YOUNG MAIDEN MARTYRS BEING LED AWAY

(Kempner gift)

gift includes manuscripts, drafts, typescripts, correspondence, reviews, and signed first editions of twenty-two of his novels, several of which he wrote with his wife, Frances Lockridge. The collection dates from *The Proud Cat*, published in 1951, to *A Risky Way to Kill*, issued this year, and it contains several manuscripts bearing detailed corrections and emendations which illustrate to the critic of this genre the origin and development of the intricate plot lines of the mystery novel.

Lohf gift. Mr. Kenneth A. Lohf (M.A., 1950; M.S., 1952) has presented a group of literary letters and printed works, including a letter from the English composer William S. Gilbert, written on July 8, 1907, to Lady Shand, and concerning his recent knighthood, which he calls "a tupenny ha'penny bit of tinsel in itself." Also presented was an inscribed copy of the first separate edition

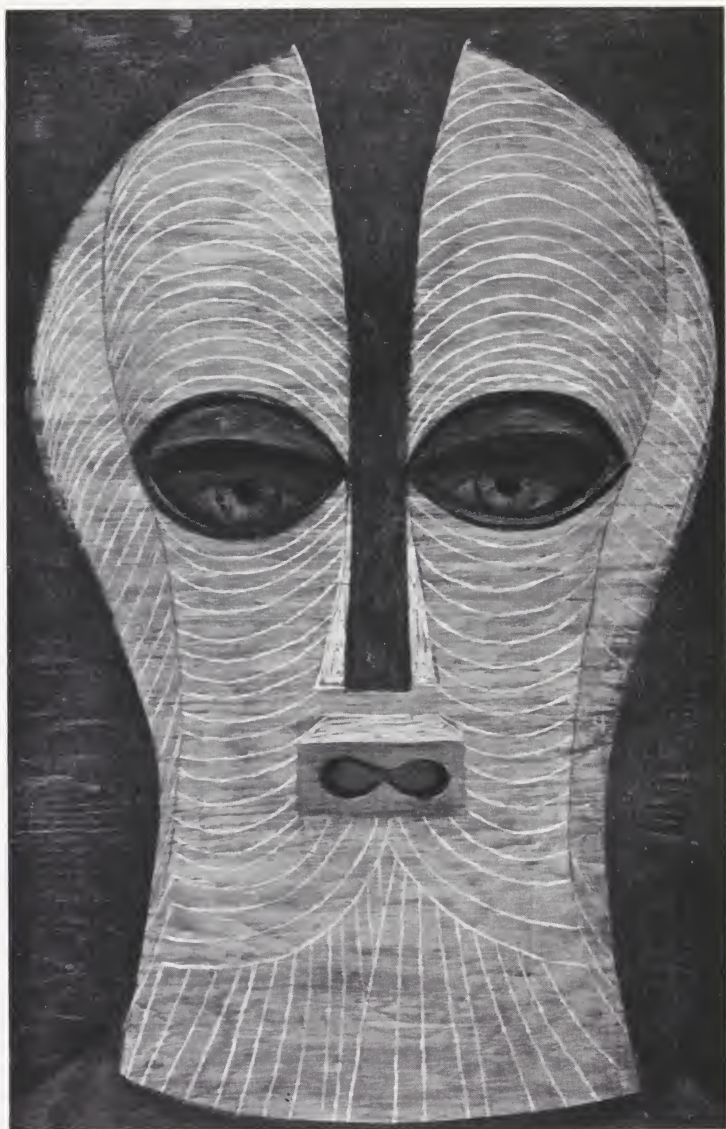
of Matthew Arnold's poem "Geist's Grave," a leaflet privately printed for the author in London in 1881 for distribution to his friends and members of his family.

Macy gift. Mrs. George Macy has added the twelve volumes issued by The Limited Editions Club during 1969 to the George Macy Memorial Collection. Among the distinguished book designers and illustrators whose work is represented in this series are John Dreyfus, Joseph Donjan, John Groth, Everett Gee Jackson, Edy Legrand, Agnes Miller Parker, and Reynolds Stone. The edition of Joseph Conrad's tale of a journey down the Congo, *Heart of Darkness*, is a particularly handsome exemplar. Designed by Richard Ellis in Philadelphia, the volume is illustrated most effectively by Robert Shore, who used acrylic paints on plywood. The grain of the wood, which shows through the paintings, suggests not only the planking of the ship's deck and the waves of heat rising from the jungle, but also the mysteries inherent in Conrad's story of African rituals.

Nobbe gift. In memory of her late husband, Professor George Nobbe, Professor Susanne H. Nobbe has presented a fine letter from the English political writer John Wilkes to his father on January 22, 1744, when John was seventeen years old. It is a charming letter written at the conclusion of a journey to Aylesbury, assuring his family of a safe arrival.

Norton gift. W. W. Norton and Company have made a substantial addition to the collection of their papers, comprising the type-written manuscripts, galley and page proofs, and illustrations and art work for more than one hundred and fifty fiction and non-fiction books published during the 1940-1960 period.

Parker gift. Dr. King L. Parker (M.A., 1961; Ph.D., 1969) has added to our collection of Middle Eastern manuscripts a handsome eighteenth century Persian manuscript of the life of Ali,



DRAWING OF AFRICAN MASK

Illustration by Robert Shore for Joseph Conrad's *Heart of Darkness*, 1969. Note the grain of the wood showing through the paint. (Macy gift)

the cousin and son-in-law of Mahomet. It is illuminated in gold throughout, with a richly designed initial leaf.

Ray gift. Dr. Gordon N. Ray (LL.D., 1969) has presented copies of the limited editions of four literary works: Norman Douglas, *Nerinda*, Florence, G. Orioli, 1929; Richard Hughes, *A High Wind in Jamaica*, London, 1929; Wyndham Lewis, *The Childermass*, London, 1928; and Oscar Wilde, *De Profundis*, London, 1905. The first three of these works are signed by their authors.

Rosenman gift. To the collection of his papers Judge Samuel I. Rosenman (A.B., 1915; LL.B., 1918) has added a group of letters written to him by Charles Beard, Louis Brandeis, Benjamin Cardozo, and Governor and Mrs. Herbert Lehman. The Judge has also presented a fine letter written by Henry Clay to Congressman Henry Shaw, dated Washington, September 23, 1826, in which he comments on his approaching campaign for re-election.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has presented a large collection of books from his personal library. Numbering nearly five thousand volumes, the collection is rich in research materials in the fields of art history, European culture and civilization, biography, Judaica, modern press publications, and American literature. Of special interest is the group of first editions, which includes works by Gertrude Atherton, J. M. Barrie, Max Beerbohm, Arnold Bennett, Willa Cather, Winston S. Churchill, Stephen Crane, H. Rider Haggard, Ernest Hemingway, W. H. Hudson, Rudyard Kipling, D. H. Lawrence, Arthur Machen, W. Somerset Maugham, George Moore, Marcel Proust, Edwin Arlington Robinson, George Santayana, G. B. Shaw, Robert Louis Stevenson, Francis Thompson, and Edith Wharton. Numerous scarce printings and editions, which could have been acquired in no other way, have been added to our collections through Dr. Saffron's generous gift, such as the pristine copy of H. Rider Haggard's *She: A History of Adven-*

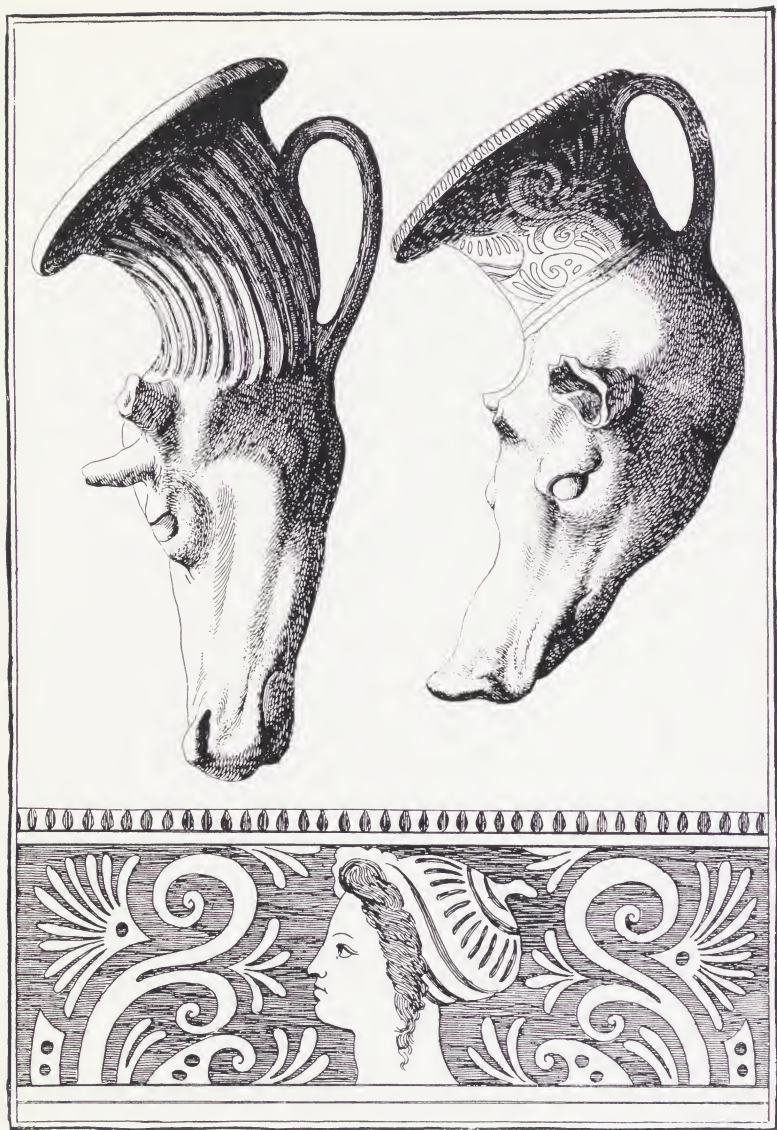
ture, London, 1887, one of the author's most popular romances, and one work which heretofore the rare book collection has lacked in first edition form. Another important work is the fine copy of Anne-Claude-Philippe de Caylus, *Recueil d'Antiquités, Égyptiennes, Étrusques, Grecques et Romaines*, Paris, 1752-1767, seven volumes, the illustrations in which are known to have influenced the designs of the English potter Josiah Wedgwood.

Several of the volumes in Dr. Saffron's gift have been presented in memory of the late Solton Engel, Jack Samuels, and Albert Ulmann.

Salisbury gift. To the collection of her papers Mrs. Leah Salisbury has added over one hundred first and inscribed editions of plays and writings about the theatre, a series of financial statements of the Broadway production of *Barefoot in the Park*, and the correspondence files of the Salisbury theatrical agency for 1946-1957, containing letters from or about MacKinlay Kantor, Richard Burton, Christopher Morley, S. J. Perelman, Lotte Leyna, Richard G. Stern, and Elie Siegmaster.

Strouse gift. From his home in St. Helena, California, Mr. Norman H. Strouse has sent us a copy of the handsomely-designed volume, *C-S The Master Craftsman*, printed last autumn by Leonard Bahr at his Adagio Press in Harper Woods, Michigan. The text of the book consists of two essays by Mr. Strouse and Mr. John Dreyfus on the work of The Doves Press and the two men responsible for its printing achievements, T. J. Cobden Sanderson and Sir Emery Walker. This gift copy is one of seventy-five containing a Doves Press Bible leaf on handmade paper and a quarto leaf on vellum.

West gift. The Reverend Canon Edward N. West, of the Cathedral Church of St. John the Divine, New York City, has presented an extensive collection of the letters and manuscripts of Austin Strong, the American dramatist who is best known for his stage and screen plays, *The Drums of Oude* and *Seventh Heaven*.



ETRUSCAN DRINKING CUPS AND FRIEZE

from De Caylus's *Recueil d'Antiquités* . . . , 1752. (Saffron gift)



COLETTE

Portrait by Sagonzac from *Les Cahiers de Colette*, vol. 4.
(Ulmann fund)

The collection is a comprehensive documentation of the dramatist's career and includes: manuscripts, typescripts, notes, acting editions, and costume and scenic designs for more than seventy of his plays and related writings; thirty-one diaries, commonplace books, and scrapbooks, containing manuscript and typescript notes, travel sketches, original drawings, and photographs; correspondence files including letters from H. Granville Barker, Sir Herbert Beerbohm-Tree, Thomas M. Cleland, Royal Cortissoz, John Galsworthy, Edmund Gosse, Walter Hampden, Henry James, Robert Edmond Jones, G. B. Stern, Jan Struther, Booth Tarkington, Hugh Walpole, Thornton Wilder, and other dramatists and writers. Austin Strong's mother, Isobel Strong, was the step-daughter of Robert Louis Stevenson; consequently, the collection contains much Stevensoniana, including photographs and Mrs. Strong's letters from Samoa, where she was known as "Teuila."

Wilbur gift. Mr. Robert L. Wilbur has added to our collection several fine items, including a copy of Thomas Caldecot Chubb's *Cliff Pace and Other Poems*, New York, 1936, inscribed by the author to Mr. Wilbur, and a letter from the English contralto, Kathleen Ferrier, dated March 17, 1949, written to Mr. and Mrs. Wilbur, mentioning her performance in Gluck's *Orfeo ed Euridice*.

Winchell gift. Miss Constance M. Winchell (M.S., 1930) has presented a collection of more than fifty letters and photographs of Charles A. Cutter, the librarian of the Boston Athenaeum who devised a system of book classification based on letters of the alphabet instead of numbers as in the Dewey decimal system. The letters, written to Miss Winchell's aunt, Mabel Winchell, discuss personal as well as professional matters.

Recent Notable Purchases

During the past six months twenty incunabula were added to the collections, including editions of Greek and Roman authors acquired by means of the Lodge Fund. The Libraries have never owned a copy of any fifteenth century edition of Bernhard von Breydenbach, *Reise ins Heilige Land*, the first illustrated travel book. Through funds provided by the Friends we have now purchased a copy of the first German edition published in Mainz in June of 1486 by Erhard Reuwich, who was not only the printer of the volume but the artist responsible for the woodcuts which appear throughout the volume and the seven folding panoramic views of cities from Venice to Jerusalem at the front of the book. Dr. Saffron has written in this issue on this significant acquisition.

Two important works were acquired for the Smith Collection.



Decorative initial letter, attributed to Holbein, from Münster's *Organum Uranicum* (1536).

(David Eugene Smith fund)

The first is Sebastian Münster, *Organum Uranicum*, Basel, 1536, the author's magnificently illustrated work on the planetary motions. In the second part of the volume Münster gives instructions for calculating the motions of the planets, employing twenty-seven ornamented full-page woodcuts, fourteen of which have movable parts, volvelles, dials, and pointers. The various figured capitals in the volume are ascribed to Holbein. The second work added to

the Smith Collection is Giuseppe Simone Assemani, *Globus Caelestis Cufico-Arabicus Veliterni Musei Borgianni*, Padua, 1790, a beautifully printed and illustrated work, which contains a description of an Arabic celestial globe, at that time preserved in the Museum of Velletri.

Publications by the Allen Press, the Officina Bodoni, the Grabhorn-Hoyem Press, and the Bird & Bull Press have been acquired on the Ulmann Fund, as well as an exceptionally fine copy of *Les Cahiers de Colette*, published in Paris by the Amis de Colette in 1935 and 1936. Each of the four numbers is signed by the novelist, and they contain etchings and engravings by Dignimont, Daragnès, Luc-Albert Moreau, and Segonzac.



Type of illustration from De Caylus which
inspired Josiah Wedgwood.

Activities of the Friends

New Council Members

At the December 1 meeting of the Trustees of the University, two new members were elected to the Council of the Friends: Mr. Alan H. Kempner (CC '17) and Mr. Gordon N. Ray (LL.D., 1969). At the same time the following Council members were re-elected to new three-year terms: Mr. Norman Cousins, Professor Robert Halsband, Mrs. Donald F. Hyde, and Mr. Hugh J. Kelly. This leaves one vacancy on the eighteen-man Council.

Meetings

Berlioz was the Fall Meeting subject. At the Fall Meeting, which was held at the Men's Faculty Club on November 11, Dr. Jacques Barzun, University Professor at Columbia and a Berlioz specialist, spoke on "Adventures in Studying and Collecting Berlioz." He has been the principal creator of the Libraries' strong collection pertaining to this composer.

Ogden Nash to speak on the late Daniel Longwell. As we go to press, plans are being completed for the Winter Meeting of the Friends which will be held at the Men's Faculty Club on Wednesday, February 4. Mrs. Daniel Longwell will present the papers of her late husband, a member of the Columbia College class of 1922 and a founder and long time editor of *Life*. The collection includes correspondence with Winston Churchill, Ernest Hemingway, Ellen Glasgow, Somerset Maugham, Sinclair Lewis, H. L. Mencken, Harry Truman, Evelyn Waugh, and with many other literary and public figures.

Ogden Nash, who was a close friend of Mr. Longwell, will speak on "Reminiscences of Dan Longwell, from Doubleday to *Life*."

Bancroft Prizes Dinner on Wednesday, April 9. Advance word as to the date is being supplied here, so that members may record the date. Invitations will be mailed to members in March.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

INVITATIONS to exhibitions, lectures and other special events.

USE OF BOOKS in the reading rooms of the libraries.

OPPORTUNITY TO CONSULT LIBRARIANS, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

OPPORTUNITY TO PURCHASE most Columbia University Press books at 20 per cent discount (if ordered via Secretary-Treasurer of the Friends).

FREE SUBSCRIPTION to *Columbia Library Columns*.

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CLASSES OF MEMBERSHIP

CONTRIBUTING. Any person contributing not less than \$25.00 a year.

(Columbia officers of instruction and administration, including trustee and presidential appointees on the staff of the Libraries, may have membership by contributing not less than fifteen dollars a year.)

SUSTAINING. Any person contributing not less than \$50.00 a year.

BENEFACTOR. Any person contributing not less than \$100.00 a year.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

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